

MONITORISH

VII/2 • 2005

Revija za humanistične in družbene vede
Journal for the Humanities and Social Sciences

IZDAJA:

Institutum Studiorum Humanitatis, Fakulteta za podiplomski humanistični študij, Ljubljana

PUBLISHED BY:

Institutum Studiorum Humanitatis, Ljubljana Graduate School of the Humanities

KAZALO / CONTENTS

SVETLANA SLAPŠAK	7–16
<i>Slepica: la chanteuse aveugle des Balkans / Slepica: balkanska slepa pevka / Slepica: The Blind Female Singer of the Balkans</i>	
LADA STEVANOVIĆ	17–28
<i>Medeja na sceni in na u filmu / Medeja v gledališču in v filmih / Medea on Stage and on the Screen</i>	
MAJA SUNČIČ	29–46
<i>Kliči Afrodito in Erosa: Plutarhova hvalnica ljubezni do žensk / Invoke Aphrodite and Eros: Plutarch's Praise of the Love of Women</i>	
TADEJ PRAPROTNIK	47–66
<i>E-romance / E-Romances</i>	
EVA HASSL	67–74
<i>Njena zgodba / Her Story</i>	
BILJANA ŽIKIĆ	75–90
<i>Vpisovanje Njene zgodbe v ideološke konstrukte popularne kulture / Her Story in the Ideological Framework of Popular Culture</i>	
DAMJANA PONDELEK	91–106
<i>Bolečina ob rojstvu otroka in spomin nanjo / Childbirth Pain and Its Memory</i>	
LIDIJA STERMECKI	107–116
<i>Konstrukcija identitete materinstva / The Construction of the Identity of Motherhood</i>	
ANA FRANK	117–134
<i>So samomorilski napadalci verski fanatiki? O razumevanju samomorilskih napadov / Are Suicide Attackers Religious Fanatics? On Understanding Suicide Attacks</i>	
JELENA PETROVIĆ	135–146
<i>The Multilingual Balkan Region: Diverification of Languages / Večjezična balkanska regija: diverzifikacija jezikov</i>	
NINA VODOPIVEC	147–168
<i>Preteklost za prihodnost: socialni spomin tekstilnih delavk in delavcev / The Past for the Present: The Social Memory of Textile Workers</i>	
MAJA GAŠPERŠIČ	169–188
<i>Je kultura res tisto, kar nas loči od živali? Katalog primatskih kultur / Is It Really Culture That Separates Us from Animals? A Catalogue of Primate Cultures</i>	
NADJA GNAMUŠ	189–206
<i>Podivljani diskurz (2. del) / Raging Discourse (Part 2)</i>	

SVETLANA SLAPŠAK

Slepica: la chanteuse aveugle des Balkans

Slepica: balkanska slepa pevka

Izveček: V članku je obravnavan pomen slepic pri prenosu tradicije na Balkanu v primerjavi z obliko oralne oz. ustne poezije, ki je značilna za Homerjevo poezijo. Na primeru mitološkega vidca Teirezija, ki je bil slep, ker je videl (in vedel) prepovedano, zato ga je Atena oz. Hera oslepila, Zevs pa mu je podaril preroško spodobnost, primerjamo značilnosti antične mitologije sleposti z balkansko. Koncept slepote je povezan s spolom, saj je slepota ne glede na to, ali gre za slepca moškega ali ženskega spola, povezana z izkušnjo in vednostjo, ki je kulturno vpisana v koncepte ženskega telesa.

Ključne besede: slepota, ustna poezija, tradicija, balkanske študije, antična mitologija

Slepica: The Blind Female Singer of the Balkans

Abstract: The paper analyses the role played by *slepice*, "blind women", in transmitting tradition in the Balkans, primarily through comparison to the Homeric form of oral poetry. The example of Teiresias, who is blinded by Athena or Hera for having seen (and known) the forbidden and is then given prophetic ability by Zeus, provides the starting-point for comparing the characteristics of the ancient mythology of blindness to the Balkan one. The concept of blindness is gender-related, since blindness, regardless of the sex of the blind person, is associated with the experience and knowledge which is culturally inscribed into the concepts of the female body.

Key words: blindness, oral poetry, tradition, Balkan studies, ancient mythology

LADA STEVANOVIĆ

Medeja na sceni i na filmu

Medeja na odru in v filmih

Izveček: Eno najšokantnejših del, ki je hkrati ena največjih ugank antične umetnosti, je Evripidova *Medeja*, drama, ki je od antike do danes navdihovala umetnike z različnih področij. Njihova dela so rezultat osebnega doživljanja in razumevanja te antične tragedije in odražajo sodobnost tako z recepcijo antičnega teksta kot z njegovo sodobno umetniško interpretacijo. V članku bom skušala predstaviti tri različice *Medeje*, ki so nastale na poljih različnih umetniških dejavnosti – gledališke (Deborah Warner), filmske (Pier Paolo Pasolini) in knjižne (Christa Wolf).

Ključne besede: Medeja, Drugo, antično gledališče, sodobna umetnost

Medea on Stage and on the Screen

Abstract: One of the most shocking and enigmatic works of ancient art is Euripides' *Medea*, a play that has inspired artists in various art-forms. Their works are shaped by their own experience and understanding of this classical Athenian tragedy, reflecting contemporaneity both through their reception of the ancient text and through their contemporary interpretation of the same. The paper presents three different *Medeas* which have appeared in three different art-forms – the theatre (Deborah Warner), film (Pier Paolo Pasolini), and literature (Christa Wolf).

Key words: Medea, the Other, ancient theatre, contemporary art

MAJA SUNČIČ

Kliči Afrodito in Erosa: Plutarhova hvalnica ljubezni do žensk

Izveček: V članku odpiram vprašanje, “katera ljubezen je prava”, ki v antiki zaznamuje ključno razliko med ljubeznijo do dečkov in ljubeznijo do žensk. Tragedija predstavlja pogubno in nemogočo ljubezen do žensk, Afrodito brez Erosa, medtem ko Plutarhova hvalnica ljubezni do žensk v *Dialogu o ljubezni* združuje funkciji Erosa in Afrodite. Rezultat “mešanice” telesne (Afrodite) in filozofske (Erosa) ljubezni je na ljubezni in prijateljstvu temelječa zakonska zveza, ki ima po Plutarhovem mnenju največjo vrednost in je vir največje vrline in dobrega.

Ključne besede: ljubezen, antična mitologija, seksualnost, homoseksualnost, položaj žensk

Invoke Aphrodite and Eros: Plutarch's Praise of the Love of Women

Abstract: The article raises the old question of “which love is the right one”. In antiquity, the answer lay in the key difference between the love of boys and of women. Tragedies present fatal and impossible love for a woman, Aphrodite without Eros, whereas Plutarch's praise of the love of women in his *Dialogue on Love* unites the functions of Eros and Aphrodite. The result of this “mixture” of physical and philosophical love, represented by Aphrodite and Eros respectively, is a marriage based on love and accompanied by friendship. In Plutarch's opinion, this is the greatest good for man, the source of the highest virtue and goodness.

Key words: love, ancient mythology, sexuality, homosexuality, status of women

E-romance

Izvleček: V članku se ukvarjamo s problematiko vzpostavljanja in ohranjanja *on-line* odnosov, zlasti v klepetalnicah, diskusijskih forumih ali po elektronski pošti. V članku so nanizani različni primeri vzpostavljanja in ohranjanja *on-line* odnosov, ki se spričo vsaj deloma drugačnega komunikacijskega konteksta (anonimnost, odsotnost nekaterih elementov normalne konverzacije) razvijajo tudi v nekoliko drugačno smer kot klasična ljubezenska ali prijateljska razmerja. Avtor se sprašuje, ali ne prihaja v virtualnem prostoru do svojevrstnega procesa pasivizacije ljubezenskih partnerjev, ki lahko nekatere težave, ki zadevajo medsebojno razmerje, enostavno pripišejo omejujočemu mediju, po katerem formirajo svoje odnose.

Ključne besede: računalniško posredovana komunikacija, *on-line* odnosi, klepetalnice, e-forumi, elektronska pošta, komunikacijski kontekst

E-Romances

Abstract: The article deals with the issue of establishing and maintaining *on-line* relationships, especially in chat-rooms, discussion forums or by electronic mail. The topic is illustrated with a number of examples. Due to the (at least partly) different communication context (anonymity, the absence of some elements of normal, face-to-face conversation), such relationships tend to develop in a slightly different way than the classic face-to-face love-affairs or friendships. The author suggests that *on-line* partners may experience a process of passivisation, since conflicts can be ascribed simply to the limiting medium (i.e. computer-mediated communication).

Keywords: computer-mediated communication, *on-line* relationships, chat-rooms, e-forums, electronic mail, communication context

EVA HASSL

Njena zgodba

Izvilleček: Priloga *Dela* in *Slovenskih novic* *Ona* je v sodelovanju z založbo Vale-Novak v letu 2002 prvič razpisala natečaj za najboljšo žensko zgodbo *Njena zgodba* z naslovom *Rojstvo*, s katerim so bralke povabili, naj se preizkusijo kot avtorice zgodb, ki se lahko uvrstijo v izbor za nagrade. Na natečaj je prispelo več kot 600 zgodb. Leta 2003 se je preimenoval v *Onino zgodbo*, novi naslov pa se je glasil *Takšna sem, pa kaj potem*. Leto 2004 je prineslo še bolj enigmatičen naslov *Pozor, hude petke!* Ob analizi zgodb, ki jih je strokovna žirija izbrala med deset finalnih na posameznem razpisu, ter zmagovalnih treh, ki so jih izbrale bralke *One*, sem poskušala odgovoriti na nekatera vprašanja, ki so se mi zastavljala ob branju.

Gljučne besede: ženske revije, ideologija, identiteta, potrošništvo

Her Story

Abstract: In 2002, the readers of the women's supplement *Ona* (*She*) were invited for the first time to take part in a prize competition for the "best women's story", which was originally called *Njena zgodba* (*Her Story*). The theme was *Rojstvo* (*Birth*), and the challenge resulted in more than 600 stories. The competition took place also in 2003 and 2004, the titles being *Takšna sem, pa kaj potem* (*That's What I'm Like, So What*), and the even more enigmatic *Pozor, hude petke!* (*Beware - Mean Heels!*). By analysing the ten stories chosen as finalists each year by an expert jury, and the three winners chosen by *Ona's* readers, I have tried to answer some of the questions some of the questions that occurred to me while reading.

Key words: women's magazines, discourse, ideology, identity, consumerism

BILJANA ŽIKIĆ

Vpisovanje *Njene zgodbe* v ideološke konstrukte popularne kulture

Izvelek: Članek je zasnovan na vsebinski in diskurzivni analizi 35 tekstov, prispelih na nagradni tečaj revije *Ona*, z naslovom *Njena zgodba – Rojstvo*. Pri analizi tekstov smo opazili narativne strukture, teme in motive, ki so v soglasju s podobami globalne popularne kulture, namenjene ženski publiki. Široka konzumpcija in reprodukcija ženskih žanrov izhaja iz skupnih ženskih fantazij, želj in problemov ne glede na nacionalno, starostno, razredno ali etnično razliko. Po drugi strani je ta ženska (sub)kultura svojevrstni kanal, ki omogoča, da ženska privatna vprašanja postanejo vidna v javnem diskurzu.

Ključne besede: ženski žanri, ženske, javni diskurz, popularna kultura

***Her Story* in the Ideological Framework of Popular Culture**

Abstract: The article is based on a content and discourse analysis of 35 texts, submitted to the editorial office of the women's supplement *Ona (She)* for the open competition *Njena zgodba – Rojstvo (Her Story – Birth)*. The analysis has revealed narrative structures, motifs, and themes matching the global picture of popular women's genres. The large consumption and reproduction of these genres is rooted in universal female fantasies, desires and problems regardless of national, generational, ethnic or class boundaries. At the same time, this women's (sub)culture is a channel through which their private issues are given a public voice.

Key words: women's genres, women, public discourse, popular culture

DAMJANA PONDELEK

Bolečina ob rojstvu otroka in spomin nanjo

Izvleček: Članek predstavlja analizo zgodb, prispelih na razpis *Njena zgodba – Rojstvo* revije *Ona*, s poudarkom na motiviki materinstva. Silovitosti izkušnje navkljub so zgodbe o rojevanju in spomin na porod rekonstrukcija izkušnje iz drobcev spomina in koščkov zgodb. Bolečina, ki se je še leta po rojstvu spominja posameznica, tako ne izvira le iz njene lastne izkušnje rojevanja, njenega telesa in njene preteklosti. Bolečina je prisotna v zgodbah, v zблиževanju njenega spomina in hrepenjenja, v zблиževanju zgodovinskega in imaginarnega telesa. Pred nami je *Njena zgodba* o rojevanju in bolečini, ki je mnogokrat zamolčana.

Ključne besede: nosečnost, rojstvo, bolečina

Childbirth Pain and Its Memory

Abstract: The paper presents an analysis of the stories submitted to the magazine *Ona (She)* for the competition *Her Story – Birth*, with an emphasis on the theme of motherhood. The stories and recollections of giving birth are reconstructed from the scraps of memory and stories which linger after the ritual performance of giving birth. The pain recollected by the individual many years later is not only a part of her own childbirth experience, but also a fusion of her memory and desire, of the historical and the imaginary body. These pages reveal *Her Story* of giving birth and suffering, a story that often remains unspoken.

Key words: pregnancy, birth, pain

LIDIJA STERMECKI

Konstrukcija identitete materinstva

Izveček: Članek je zasnovan na vsebinski in diskurzivni analizi 66 tekstov, prispelih na natečaj revije *Ona* z naslovom *Njena zgodba – Rojstvo*. Ženske v večini primerov uporabljajo diskurzivne prakse, ki so jim vsiljene od družbe in se identificirajo z vlogo matere. V nekaterih tekstih je bilo mogoče zaslediti nestabilnosti in težave pri vzpostavljanju identitete materinstva, celo ostro nasprotovanje družbeno vsiljenim mitom in idealom, ki bi jih ženska morala sprejeti. Institucija materinstva je ena izmed temeljnih gonil in ohranjevalcev patriarhata, zato ima vsako nestrinjanje z vsiljenimi družbenimi vlogami pomembno vlogo pri odkrivanju prave identitete žensk, ki bo zagotavljala zahtevo po pravici žensk do duševne, telesne in intelektualne integritete.

Ključne besede: materinstvo, konstrukcija identitete, ženske, identiteta materinstva

The Construction of the Identity of Motherhood

Abstract: The paper is based on a content and discourse analysis of 66 texts, submitted for the short-story competition organised by the magazine *Ona (She)* on the theme of *Her Story – Birth*. While most women appear to be quick to adopt the discourse practices forced upon them by society, in fact identifying with the most frequent female role of a mother, some texts do reveal difficulties and insecurities in establishing the identity of motherhood, or even strong resistance to the myths and ideals enforced by the society. Since the institution of motherhood is one of the prime movers and preservers of the patriarchal system, any opposition to the enforced social/gender roles has an important role in discovering the true identity of women: aware of the latter, they will demand their right to mental, physical, and intellectual integrity.

Key words: motherhood, the construction of identity, women, the identity of motherhood

ANA FRANK

So samomorilski napadalci res verski fanatiki?

O razumevanju samomorilskih napadov

Izveček: Samomorilski napad je fenomen, ki vzbuja nerazumevanje in vprašanje, kako je tako dejanje sploh mogoče. Nasproti široko uveljavljenemu prepričanju o verskem fanatizmu storilcev pa so mnogi raziskovalci z različnih področij ponudili globlje razumevanje tega pojava. Članek bo predstavil nekaj možnih vpogledov v ta čudni fenomen. Z analizo kulturnega, zgodovinskega in religijskega pomena mučeništva ter upoštevanjem vpliva indoktrinacije in okoliščin bo članek osvetlil novo dimenzijo razumevanja samomorilskih napadov.

Ključne besede: samomorilski napadi, islam, mučeništvo, žrtvovanje, indoktrinacija

Are Suicide Attackers Religious Fanatics? On Understanding Suicide Attacks

Abstract: The extreme nature of the phenomenon of suicide attacks tends to reinforce the general belief that such terrible and irrational acts can only be motivated by religious fanaticism. Attempts have been made, however, to provide possible explanations of this phenomenon through extensive research, especially by scientists from the Middle East. The article presents some of the insights gained into this strange phenomenon. It sheds new light on the understanding of suicide attacks by analysing cultural, historical, and religious aspects of martyrdom, taking into account also the influence of manipulation, indoctrination, and circumstances.

Key words: suicide attacks, Islam, martyrdom, sacrifice, indoctrination

JELENA PETROVIĆ

The Multilingual Balkan Region: Diverification of Languages

Abstract: The paper addresses the problem of language diversification in former Yugoslavia during the 1990's. The civil war, nationalist discourse, and hate speech helped to modify the history, culture, use of language/s, and, most importantly, awareness of the Other. The Serbo-Croatian or Croat-Serbian language was politically and symbolically split into four: Serbian, Croatian, Bosnian/Bosniak, and the forthcoming Montenegrin. The process of diversification gave rise to many paradoxes, problems of realisation, as well as clashes of ideas in the local academic circles, which were fast suppressed. After the 1990's, the language policy began to adjust to the language situation, but problems and confusion about the language/s remain.

Key words: Serbo-Croatian/Croat-Serbian, Serbian/Croatian/Bosnian/Montenegrin, (socio)linguistic (sub)systems, language policy

Večjezična balkanska regija: diverzifikacija jezikov

Izveček: Članek se ukvarja z vprašanjem diverzifikacije jezikov v bivši Jugoslaviji v 90. Državlјanska vojna, širjenje nacionalizma, družbeno-politični dogodki, ki so močno vplivali na govor sovrastva, so spreminjali in instrumentalizirali zgodovino, kulturo, jezik in še najbolj izrazito zavest o drugem. Srbsko-hrvaški ali hrvaško-srbski jezik se je politično in simbolično razvili oziroma razcepil v štiri jezike: hrvaški, srbski, bosanski/bošnjački in prihodnji črnogorski jezik. Postopek diverzifikacije je spodbudil veliko paradoksov, težav v realizaciji in različne spore v akademskem okolju, ki so hitro utihnili. Po 90. letih 20. stoletja se je takšna jezikovna situacija počasi spreminjala, vendar težave in zmeda glede jezikovnih vprašanj ostajajo prisotni.

Ključne besede: srpskohrvatski/hrvatskosrpski jezik, srpski/hrvatski/bosanski/črnogorski jezik, (socio)lingvistični (sub)sistemi, jezikovna politika

NINA VODOPIVEC

Preteklost za sedanjost: socialni spomin tekstilnih delavk in delavcev

Izveček: V prispevku ugotavljam, kako se je v Sloveniji leta 1991 z družbenopolitično spremembo in tako tudi s spremembo referenčnih okvirov ljudi redefiniral pogled tekstilnih delavk ter delavcev na preteklost in na njihovo sodobno doživljanje delovnega ter širšega življenjskega prostora. Osrednje vprašanje, ki ga postavljam, je, kako se v spominu ljudi oblikujejo ideje o skupinski pripadnosti. Raziskovanje načinov, kako posamezniki upravljajo s spomini na pretekle dogodke, je pomembno za razumevanje sodobne socialne dinamike in identifikacijskih procesov. Prispevek s poudarkom na vsakdanjem življenju tekstilnih delavk in delavcev opozarja na protislovja ter ambivalentnost postsocialističnega spominjanja.

Ključne besede: socialni spomin, socializem, delavke in delavci, tekstilna industrija, kolektiviteta

The Past for the Present: The Social Memory of Textile Workers

Abstract: The paper examines how the Slovene textile workers' views of the past and their current perception of their working and living space have been affected by the social and political changes since 1991, as well as by the resulting changes in the frames of reference. The central question is how the notions of group identity are shaped in the memory. An exploration of the ways in which people control their memories of past events may shed important new light on the contemporary social dynamics and identification processes. The paper, focusing on the everyday life of textile workers, calls attention to the contradictions and ambivalence of post-Socialist recollections.

Key words: social memory, socialism, workers, textile industry, sense of community

MAJA GAŠPERŠIČ

Je kultura tisto, kar nas loči od živali?

Katalog primatskih kultur

Izvleček: Tekst se dotakne ene najspornejših tematik v antropologiji: kulture in njene vpeljave v živalsko kraljestvo. Med mnogimi primatskimi vrstami so odkrili vedenje, ki naj bi bilo tipično človeška (predvsem uporaba in izdelava orodja ter sporazumevanje s kretnjami) in tako tvorila temelje naše posebnosti. Tekst skuša izluščiti uporaben koncept kulture in prenosa kulturnih vzorcev, ki omogoča primerjalni pristop v obravnavanju antropoidnih kulturnih tradicij. Predstavlja paleto vedenjskih vzorcev med primati, ki so jim primatologi priznali status lokalnih tradicij, in ki tvorijo kulturni repertoar posamičnih skupnosti.

Ključne besede: definicije kulture, primatologija, vedenje primatov, katalog kulturnih vzorcev

Is It Really Culture That Separates Us from Animals? A Catalogue of Primate Cultures

Abstract: The paper touches upon one of the most controversial topics of anthropology: the issue of culture in the animal kingdom. Many primate species have been found to engage in practices which are supposed to be typically human (especially tool use and gestural communication) and thus the cornerstone of our uniqueness. The paper attempts to derive applicable concepts of culture and the transfer of cultural patterns, which would facilitate a comparative approach to anthropoid cultural traditions. Moreover, it presents a rich array of primate behavioural patterns, which form the cultural repertoires of individual communities.

Key words: definitions of culture, primatology, primate behaviour, catalogue of cultural patterns

NADJA GNAMUŠ

Podivjani diskurz (2. del)

Izveček: Reprezentativna sodobna umetnost ostaja polje opozicijskih sil, kritike in odobravanja, kjer je, kot pravi Groys, razlikovanje med umetnostjo in neumetnostjo plod svobodne odločitve umetnika ali družbenih ustanov, kot so muzeji, galerije, umetnostna kritika in umetnostna zgodovina. Tradicionalni kriteriji obvladanja metjeja, izvedbe, unikatnosti in izvirnosti ne igrajo več vloge pri vrednotenju umetniških del; individualno avro umetnine je nadomestil (družbeni) kontekst. Umetnost zaznamuje vedno pomembnejša vloga njene teorije, ki je v ospredje postavila diskurz o umetnosti, neločljiv od prakse, saj jo dopolnjuje in podpira ter ne več samo pojasnjuje. Če ne živimo več v času postmoderne, živimo v času njenih posledic.

Ključne besede: modernizem, postmodernizem, umetnost, teorija

Raging Discourse (Part 2)

Abstract: Representative contemporary art remains a field of oppositional forces, of criticism and approval, where, according to Groys, the distinction between art and non-art is freely determined by the artists themselves or by institutions such as museums, galleries, art criticism, art history. The traditional criteria – mastery of one's métier, skill, uniqueness, and originality – no longer apply to the evaluation of art works; an individual aura has been replaced by (the social) context. Art theory, and hence art discourse, is gaining in importance. The latter, however, is inseparable from practice, which it serves to complement and support, rather than merely interpret. If we no longer live in the postmodern era, we certainly live in its aftermath.

Key words: modernism, postmodernism, art, theory